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THE

# ART NEWS

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APRIL 2, 1938 ✦ BALTHUS, ROWLANDSON  
& RAEBURN EXHIBITIONS ✦ AMERICAN  
SCULPTURE FROM THE MAYAS TO WPA

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# THE ART NEWS

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# THE FLOWER OF REGENCY SCOTLAND: RAEBURN'S "ADMIRAL LEWIS SOMERLED McDONNELL"

*In Raeburn's mature style, this fluent, directly conceived likeness of a young Scottish aristocrat is typical of the special excellence of his portraits of young men which, more than his other painting, become the characteristic revelation of a race and an epoch as well as of the individual. Painted about 1810, its substantial, bright tonal contrasts indicate the absorption of Italian and French influences into the artist's highly personal style.*



# THE ART NEWS

APRIL 2, 1938

## A RAEBURN VIEW OF THE SCOTS

*One of the Rare Exhibitions of the Great Scottish Painter*

BY ALFRED M. FRANKFURTER

IN THEIR current exhibition of portraits by Sir Henry Raeburn, Jacques Seligmann & Company offer one of the seldom "one man" shows of the British eighteenth century painters and, with it, food for thought as to why a school perennially popular in the widest sense, should be neglected in the extensive exhibition curriculum of the New York galleries. The answer is obscure, unless it lies in the comparatively obvious fact that the appeal of the great Georgian and Regency painters has always been based on the individual charm of a single picture rather than upon continuous development of a style as, for example, in the case of contem-

To portray these people, Raeburn evolved, partly from sporadic and listless teaching and largely from autodidactic impulses, a style completely harmonious to his subjects. His direct transfer from life to the canvas, without benefit of preliminary drawing or even outline sketching, is immediately reminiscent of Velasquez and Hals, yet it neither plumbs the depths of their passion nor essays the heights of their dramatic poetry.

*Master James Cochrane* in the present exhibition is the same subject who appears in the *James Cochrane* of ten years later, thus painted at fifteen and at twenty-five and constituting a valuable



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RAEBURN'S PORTRAITS OF TWO COUNTRYMEN: "LIEUT-GENERAL ALEXANDER DIROM" (CA. 1819) AND "MARY SMITH" (1823)

poraneous French or Italian painting. Hence, perhaps, does one find oneself so intently considering each portrait in the present Raeburn exhibition as an entity for itself and not in relation to its neighbors.

Out of such perception rises the feeling that the fame of Raeburn, truly undiminished since the day of his death, is based upon individual rather than collective experience, upon the seeing of one or two of his portraits at a time, generally in the surroundings for which they were originally intended or others very much the same.

The portraits of Raeburn depict, almost without exception, the aristocracy of the Scotland of his day—an aristocracy unique in Europe of the turn of the eighteenth into the nineteenth century, with its decaying French nobility, its macabre skeleton of the Venetian patriciate, even its English peers spoilt and wasted under the reigns of a simpleton king and a profligate regent. Raeburn's Scots were the sturdy, large-boned country squires and army officers and their healthily female and maternal wives and daughters.

evidence of change in subject and not in style. The same forthright impression of full face, the same irrepressible virtuoso brushwork of the hair, the same type of color spotting are the integrals of each picture, and they illustrate how infinitely little was the mutation of Raeburn's style once it was established. Only in the later portraits, like the colorful, red-coated *Lieutenant-General Alexander Dirom* and the delectably feminine *Mary Smith*, is there a minute hint of some belated recollection by the artist of the warmer tones of Italy and France which he had visited some thirty years before.

It is in the portraits of young men—officers like Admiral McDonnell, squires like *James Cochrane*—that Raeburn triumphs over even the facile, brilliant individual portraits for which he has justly earned fame. In these he caught something of the permanent strength and ruggedness of his native race and land and made of them a document which is a better guide than all the novels of Sir Walter Scott to an ever sympathetic Scotland.

# POLITICAL AND ARCHITECTURAL MONUMENTS BY WPA SCULPTORS

BY ROSAMUND FROST



EXHIBITED AT THE FEDERAL ART GALLERY

THE Federal Art Gallery's legitimate plea for a more sensible looking city, which is expressed in the epilogue to its current sculpture catalogue, raises an important issue. After viewing the architectural discrepancies of New York, the greatest encouragement should be given to the first step that has been made in this direction: organized collaboration between sculptor and architect as it is now being carried on under WPA auspices. One consequently approaches, with distinct interest, the Gallery's present sculpture exhibition—its most ambitious attempt up to date—for these seventy odd pieces illustrate to what extent the Project's aims are being carried out. By no means all the work fulfills an architectural function and, in various instances, a political mission is given precedence over an artistic one. But individual inconsistencies aside, the generally high standard of the show gives an encouraging view of successful application of Government appropriations.

Art, from time immemorial, has required a patron and, especially in portrait commissions, this private patron has in turn required a favorable likeness of himself. The Government has had the discrimination not only to employ a highly promising group of artists, but to arrange that their work be suitably shown and placed. It is only natural that the artist, in return, should wish to laud the system which has so magnanimously provided for him. It is, however, a long step from this to the political pamphleteering that certain of these sculptors feel to be incumbent upon them. And it is a far cry indeed from the essential function of this type of sculpture, which is the decoration of architectural surfaces, to some of the impassioned proseletizing that in this way reduces a permanent, three dimensional art to the status of the newspaper cartoon.

It is evident that the subject of the decoration should further the intention of the building it adorns, but it is hard to believe that the fundamental rôle of sculpture is either educational or political. Social comment, expressed in terms of hate and frustration, such as Emanuel Herzl's *Dictator*, a tortured mass of metal pitted and scarred into the semblance of a snarling human face, must inevitably defeat its own end. Angelo Racioppi's *Lynching*, with its inappropriate flavor of Rodin, has literary rather than sculptural

(LEFT) MAURICE GLICKMAN: "DESTITUTE," MARBLE  
(BELOW) MAX BAUM'S SUAVE ALUMINUM "HARPIST"  
(RIGHT) "DANCERS" BY CESARE STEA, IN BRONZE



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appeal. By contrast with these Maurice Glickman's *Destitute* is as genuinely moving as any work that has been produced today. Artistically, emotionally and sculpturally, Glickman has achieved real distinction. Architectural appropriateness is inherent in his preservation of the original form of the rectangular block. It is good art first and an eloquent social sermon second.

Another work carrying complete conviction is Louis Wilks' *Bust of a Negro*. By the skillful manipulation of a wavering outline the singer's crooning snatch of melody is perpetuated, in all its expressive suppleness, throughout the entire figure. The immediate sympathy which it communicates contrasts with Harold Ambellan's made-to-order-from-the-newspapers *Air Raid*, which, oddly enough, bear an unintentional resemblance to Steig's irrepressible small fry.

Though the problems of the large decorative panel have still not been successfully solved, the vitality of the show is evident everywhere. We should be duly grateful that, with the exception of Vally Wieselthier's seasons, the conventional fountain figure is gone forever, supplanted by such direct transcriptions from life as Cesare Stea's friendly, unostentatious *Dancers* and Janet Riza's *Girl Combining her Hair*, round, pert, delightfully alive. Excellent decorative work may be seen in Max Baum's evocative aluminum *Harpist*, Elena Barbu's *Sitting Female Figure* and David Michnick's *Driller*, all of which suggest a definite function and call for an architectural setting. Of particularly quality is a brilliant *Woman with Cello* by Dustin Rice, in which a gently singing musical line has been extracted from the stone.

The number of good portrait heads is surprising, with Edna Guck's powerful red sandstone Negress and Vivian Lush's *Head* outstanding. Into the latter may be read influences of Despiau and possibly of Gothic sculpture, which have contributed both subtlety and definition. Though somewhat faltering in its execution, Miss Lush has shaped the warm-tinted wood with exceptional sensitiveness.

Perhaps the most interesting aspect of this exhibition is that, with few exceptions, these are all new names. There is indeed a Nakian man's head combined with an effigy of a calf, whose rather obscure

(Continued on page 22)



# ROWLANDSON: GEORGIAN HUMOR

## *Idyllic Caricature in His Drawings Shown at Boston*

BY HENRY PRESTON ROSSITER

IN CONGESTED streets of eighteenth century London and Paris, and up and down the English countryside at rural inns and fairs, Thomas Rowlandson closely observed men and nature. What he saw he drew with a swift, assured hand and with such truth and force that his work still lives and mocks at fashions in art. He gave short shrift to conceit and insincerity, interjected a comic note in the melancholy and tragic, and, accepting John Bull's family as he found them, did not take their gout and indiscretions too seriously. A few years earlier his predecessor, William Hogarth, had shaken an admonitory finger at a generation equally devoted to the flesh and the devil. In Spain, his contemporary Francisco Goya savagely attacked the brutishness of war and the license of the Spanish Court, while his friend and colleague James Gillray, shouting blue ruin by day and drinking it freely in pot-houses by night, satirized England's corrupt politics and politicians. Both Hogarth's sermons and Goya's acerbities have frequently hung in the Museum's galleries, and now for the first time a superb group of sixty drawings by Rowlandson—all generously lent for this occasion by Mr. John T. Spaulding—constitute the most important showing of the artist ever to be held in America. The exhibition, which is on view in the Print Department of the Boston Museum of Fine Arts,

Although Rowlandson drew and etched a prodigious number of caricatures which embrace nearly everything from the farcical to the indecent, he did not confine himself exclusively to these or to the masquerade and pantomime of the city. He is equally at home with rustic goings on in the country and moves easily and attentively from the one to the other. When he is serious his drawings of rural life hold their own with those of the great landscape artists. His trees and slopes and fields please the senses, and their quiet security seems to be the home of abiding peace. They are as earthy and well-favored as his human beings are broad and red-blooded, and a clean wind sweeps them. With a town-bred Englishman's love of the land he respects its permanence and powers of endurance. He appreciates its beauty even without a countryman's intimate knowledge of arable, of close-rooted pastures smoothly rounded by cropping sheep and sun and rain, or a countryman's pride in local history and tradition.

Rowlandson's gift for animating a landscape by introducing a few figures or for handling a noisy, jostling crowd falls little short of amazing. He has a fondness for loading a country group into a farm wagon and sending them off on a junket in holiday mood and dress. Accepting their awkward pranks and obvious wit as the reason for



LENT BY MR. JOHN T. SPAULDING TO THE BOSTON MUSEUM OF FINE ARTS

ROWLANDSON'S IDYLIC "A CART CROSSING A BRIDGE" IN PEN AND WASH, ONE OF THE ARTIST'S RARER LANDSCAPE STUDIES

will continue until May 15th. It includes landscapes, published and unpublished illustrations for *Dr. Syntax*, and many of the humorous scenes for which Rowlandson is best known. In these latter he does not criticize men's morals or manners, nor grow didactic. He consistently remains the vivid interpreter of whom one may say with Albert Chevalier that it "ain't exactly what he says but the funny way he says it."

the drawing, we can always look to the artist for certain justifying details. Usually a picturesque road winds into the distance. Trees and hedgerows sparkle freshly in the morning mist, and his delicate, opalescent colors keep the incident in the realm of idyllic adventure. In representing crowds, Rowlandson not only draws individual figures expressively but accomplishes the much more difficult feat of giving movement to the mass, at the same time holding it in balance

with the design. Among the excellent landscape studies in the present exhibition may be noted *A Cart Crossing A Bridge, Waltham Cross, and The Single Stick Match*. In *The Pigeon Trap at Covent Garden* the artist, anticipating Daumier, has made an effective pattern of heads and personalities crowded within an arched space.

To mention a feeling of daintiness or beauty in connection with Rowlandson may sound preposterous. So many of his women, when not cast in the part of viragos, are buxom, comely dames who know a thing or two. Nevertheless it is true that few artists have represented young girls or young mothers with greater delicacy. Their youthful freshness has a genuine charm which casts its spell upon him. In his quieter studies of country life done for his own pleasure rather than for the clients of his publisher Ackermann, it holds him enchanted. One wonders whether this spell may not have lasted well into later times; whether here is not the genesis of a relationship with Kate Greenaway's Victorian maidens more than color deep.

It is definitely the buxom type which predominates in the Syntax illustrations. Originally Rowlandson drew and etched them for the Poetical Magazine issued monthly under the title, *The Schoolmaster's Tour*. William Combe wrote a metrical story around each drawing or print as it reached him at his permanent residence in the "liberties of the Fleet," i.e. debtor's prison, filling in the gaps from his own imagination. Ackermann republished the series in book form in 1812 as *The Tour of Dr. Syntax in Search of the Picturesque*, with the plates re-engraved by Rowlandson. Overnight it was a success and ran through five editions between 1812 and 1813. A *Second Tour*, again in monthly parts, came out as a collected volume in 1820, and a third in 1821. Examples of the published drawings for all three works appear in the present exhibition and in addition a number which were not used. Such titles as *Dr. Syntax Reading his Tour, Dr. Syntax and the Bees, Miss Worthy's Marriage, Dr. Syntax in the Wrong Lodging House, Introduction to Courtship, and Kitchen Stuff or Cupboard Love* (unpublished), will give a clue to the rambling nature of the work and



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"DR. SYNTAX IN THE KITCHIN," AN UNPUBLISHED ROWLANDSON  
ROWLANDSON: "THE POET AND THE BUTCHER," IN PEN AND WASH  
LENT BY MR. JOHN T. SPAULDING TO THE BOSTON MUSEUM OF FINE ARTS



set the scene. To indicate the kind of padding supplied by Combe between illustrations, one fragmentary sample will do:

"The Doctor bow'd, and off he went,  
Upon his curious progress bent:  
He pac'd the Parks — he viewed  
each Square—  
And, staring, he made others stare.  
At length, at the appointed hour,  
He hasten'd to the Playhouse door,  
And took his place within the pit—  
Beside a critic and a wit:  
As wits and critics now are known  
To hash up nonsense for the  
Town;  
And in the daily columns show  
How small the sum of all they  
know."

Compared with Dean Swift's chance remark to Gay, brilliantly appropriated, that a Newgate Pastoral about beggars, thieves and bawds "might make an odd pretty sort of thing," the idea which Rowlandson and Combe carried out does seem like "kitchen stuff." It sprang from a fixed belief independently held by both artist and author that a little extra cash would be welcome, for the former had expensive tastes and, by a pleasing irony, was much addicted to gaming; and the latter felt his obligation to live in a style befitting an old Etonian and a gentleman debtor. Before we condemn the Syntax trilogy as artless, we should remember that in this living present numerous serial episodes equally well padded and of about the same literary caliber are daily broadcast over the air. And while their authors may never achieve stone effigies in the hall of fame, they enjoy in life, so it is reported, substantial slices of pudding. Rowlandson and Combe only managed a few crumbs.

Rowlandson spent his early years as a student of the Royal Academy Schools in an atmosphere of academic draftsmanship. There his skill, directed along approved lines, won him much praise. As he grew older he largely rejected the academic but preserved the draftsmanship. Wherever he looked, a huge, unbelievable comedy unfolded to his eye — buffoonery which in a flash turned into stark disaster, anomalies, eccentricities, the droll, the raffish, the raddled and heretical. It was his pleasure to describe these scenes through his drawings and etchings in mock heroic style. His speed  
(Continued on page 22)



# Fruits & Flowers: Spring in the Capital

**C**LOSING the highly successful inaugural season of the Washington Gallery of the Museum of Modern Art is a loan exhibition of some sixty Paintings of Flowers and Fruits. Modern works predominate, with some seventeenth and eighteenth century examples shown to emphasize contrasts in treatment. The development of flower painting is, of course, bound up with that of the still-life in general and parallels the growing importance of landscape in the last three hundred years. Although ancient and Re-



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France, to which the eighteenth century brought a clearer and higher tonality. Toward the end of the century, flower painting went into eclipse, to be revived by Delacroix and Courbet. It was with the Impressionists that flowers assumed a real importance and were interpreted with a new freshness and heightened color without, however, much interest in their individual particularities. Contemporary Americans have followed the Impressionists with greater objectivity.

Seventeenth and eighteenth century Dutch



LENT BY MR. A. CONGER GOODYEAR TO THE WASHINGTON GALLERY

(ABOVE) "BASKET OF FLOWERS" BY BAPTISTE

(LEFT) "POPPIES" BY VAN GOGH

(RIGHT) KUHN'S "HIBISCUS"

(BELOW) GAUGUIN: "FLOWERS"



LENT BY THE MARIE HARRIMAN GALLERY TO THE WASHINGTON GALLERY

naissance art used flowers as decorative accessories, it was not until the seventeenth century that flower painting as such came into its own. It was natural that this should take place in Holland and Flanders, where genre painting grew out of the use of familiar objects in religious pictures, and the climate fostered an appreciation of Spring.

At the same time the Neapolitan School produced still-lives which were studies in texture and color and it was this tradition, transmitted to



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painters are represented by Jan van Huysum and Jan van Os. Among the French Romantics and Realists are Chardin, Courbet, Fantin Latour and Redon. Impressionist and modern French paintings include Monet, Pissarro, Van Gogh, Gauguin, Renoir, Derain, Henri Rousseau, Bonnard, Vuillard, Braque, Picasso and Vlaminck while among contemporary Americans are Hassam, Prendergast, Biddle, Kantor, Kuhn, Labey, McFee, Poor, Speicher, O'Keeffe and Melchers.

# New Exhibitions of the Week

## THE IMPORTANT PREMIERE OF BALTHUS: NOUVEAU SACHLICHKEIT A LA CELINE

YOU can take it or leave it, but you can't overcome the impact of Balthus in the paintings that look at you—stare at you would be a better phrase—from the walls of the Pierre Matisse Gallery which is presenting his American debut. This young Frenchman, in the parlance of his land, gives one to think—so much that it will be hard to reckon without him, pro or con, in any future estimation of the vital subject of painting in Paris today. Still in his twenties, pupil of Derain, stylistic affinity of *Neue Sachlichkeit* practitioners like Dix and Schrimpf, Monsieur Balthus is in his motivation half sensational journalist, half clinical psychoanalyst, all and always, however, with the cool, scientific detachment of precise line and color.

"*Je fais du Surréalisme à la Courbet*" is the painter's own manifesto, and it sums him up well. One might add that the mention of Courbet is symbolic, for it signifies not painterly style but impulse toward realism. A more specific identification can be found with the French literary tradition of the *nostalgie de la boue* which began, to be sure, with Courbet's friend Baudelaire, but which has reached the thirties of the twentieth century in the extraordinarily *au courant* shape of the novels of Céline. It is in the nightmarish street of the workers' *faubourg* of the *Voyage to the End of the Night* that one can imagine happening upon the terrifying reality of Balthus' *La Rue*, the concept in monumental scale of 1933 which begins, in date and philosophy, the career of the painter. There is in Balthus and Céline the same preoccupation with the inevitable manifestations of the masses together with their aberrations and abnormalities, is the same cinematic method of artistic interpretation.

In Balthus' more recent paintings, which are a fairer measure of his stature, he has developed his analysis of morbid psychology

by narrowing down the focus and concentrating upon the single unit. Several situations, moreover, have grown out of the illustrations he drew for an edition of *Wuthering Heights*, the macabre elements of which he has enthusiastically perceived and emphasized.

*Frère et Sœur* is the beginning of the delineation of Freudian realities in a series of extraordinarily horrid children who, one dreads, are, like the very closely related precocious heroine of the play called *The Children's Hour*, the superterrific infants of the future. The painter Miro and his daughter somehow escape this uncomfortable sort of survey, to become a Gallicized and softened New Objectivity and the best painting in the exhibition. But Madame la Vicomtesse de Noailles, leader of the newer and madder Paris intelligentsia, patroness of Dali, and so forth, does not fare so well: she is one of Balthus' bad little girls with curls quite grown up, with the gangling dreams of adolescence turned into a full-fledged libido. The conclusion, one supposes, is that everyone, from Bernardo Daddi to Balthus, paints the devil as he finds him; it makes, in the last analysis, little difference whether he is called Satan or Sigmund.

A. M. F.

## SCULPTURE BY ARLINE WINGATE; A GROUP SHOW OF UNUSUAL MERIT

IN HER first one man exhibition, Arline Wingate, young sculptress, presents several portrait heads, female nudes and sundry sketches. If there is any doubt concerning the likeness of her portraits, the head of A. D. Gruskin, Director of the Midtown Galleries where the exhibition is being held, can easily be compared with the original. The faithful resemblance is surprising, since nowhere in the modeling of the features are there any unnecessary details. Greater simplification of form, however, is perfected in the nudes, *Pose* and *Kneeling Figure*, both very recent works indicating a crystallization of the artist's style.

In another room the Midtown Galleries are holding their Sixth Anniversary Group Exhibition, a provocative medley of artists and styles that practically span the current movements in the art of this country. Vincent Spagna's still-life, *Tangerines*, is a remarkably simple and sensitive treatment of space, color and delicate tonalities of grey, while Frederic Taubes' *Flower Bouquet* is painted with vivid, resonant colors and endowed with distinct vitality. Mommer's landscape is full of his brooding romanticism and Evergood's *Spring* has all of his grotesque comedy. M. D.

## FIRST SHOW OF SARAH BAKER; THREE CZECHS

IN HER first New York showing, Sarah Baker brings to Contemporary Arts a score of paintings executed with skill and restraint. There are several female nudes disposed in their dressing rooms and engaged in their daily toilet. There are also paintings of genre and landscape in which the soft colors, suffused shadows and compositional patterns become the main players. Still-lives, such as *Pears* (loaned by the Duncan Phillips Collection), and *Strawberries* are painted more forcibly and with a greater richness of pigmentation, features which culminate in the recent painting, *Abstraction*.

In another gallery, Contemporary Arts presents the work of three American Czechs: Lawrence Lebduska, Josef Lenhard and Anne Kutka. Of the three, Lenhard alone was born in Czechoslovakia. Lebduska, although born in Baltimore, was taken at a young age to the native country of his parents where, before returning to America in his early twenties, he studied stained glass painting. Anne Kutka is a native of Yonkers. Her work is thoroughly impregnated with the teachings of her master, Kenneth Hayes Miller. Lenhard's landscape paintings are expressive of deep



EXHIBITED AT THE PIERRE MATISSE GALLERY

"LA VICOMTESSE DE NOAILLES," A PENETRATING PORTRAIT BY BALTHUS



melancholy and violent excitation, reflecting the influence of various French artists, especially Van Gogh. But Lebduska is one of those rare phenomena called a "primitive" artist. His style, while retaining the brilliantly gay colors associated with the folk art of Czechoslovakia, has all the characteristics that are common to "primitives" in different parts of the Western world. He paints what he sees and what he imagines with a genuine naïveté, patterning with precision the flowers and stylizing the swift movements of the animals of the forests and fields. His sparkling colors are often combined in surprising harmonies and the beauty of composition is exceptionally striking in *The Monastery Farm*, a recent painting that recalls, in its quaintness, the early miniatures of France. But it also brings to our attention the promise of a successor to John Kane, the celebrated primitive of Pittsburgh.

M. D.

### THE SYMPATHETIC PACHYDERMS OF JEAN DE BRUNHOFF

A. A. MILNE should write the review of the exhibition of Jean de Brunhoff's drawings at Durlacher's, for they are definitely in his tradition. He did contribute the introduction to the *Travels of Babar* when it was published in America, and swept the older as well as the younger generations of this country off their collective feet, making them elephant-conscious into the bargain. It is impossible to disentangle one's enjoyment of the illustrations of the Babar books from the enchanting text, for they depend so completely upon each other. But here in the memorial exhibition the drawings are isolated, and hanging on the wall one perceives that in addition to their wit and imagination they have an artistic quality all their own. The fresh, gay color is clearer than in the book, the characterizations of Babar and Celeste and their human-all-too-human foibles more engaging. Certainly the outstanding pictorial creations for children of our day, one may leave this exhibition of them with the final paragraph of *Babar, le Roi*.

*Voyez-vous dans la vie  
il ne faut jamais se décourager.  
Le vilain serpent ne m'a pas tuée  
et Cornélius s'est complètement guéri.  
Travaillons avec gaieté  
et nous continuerons  
d'être heureux.  
Depuis ce jour  
au pays des éléphants  
tout le monde est content.*

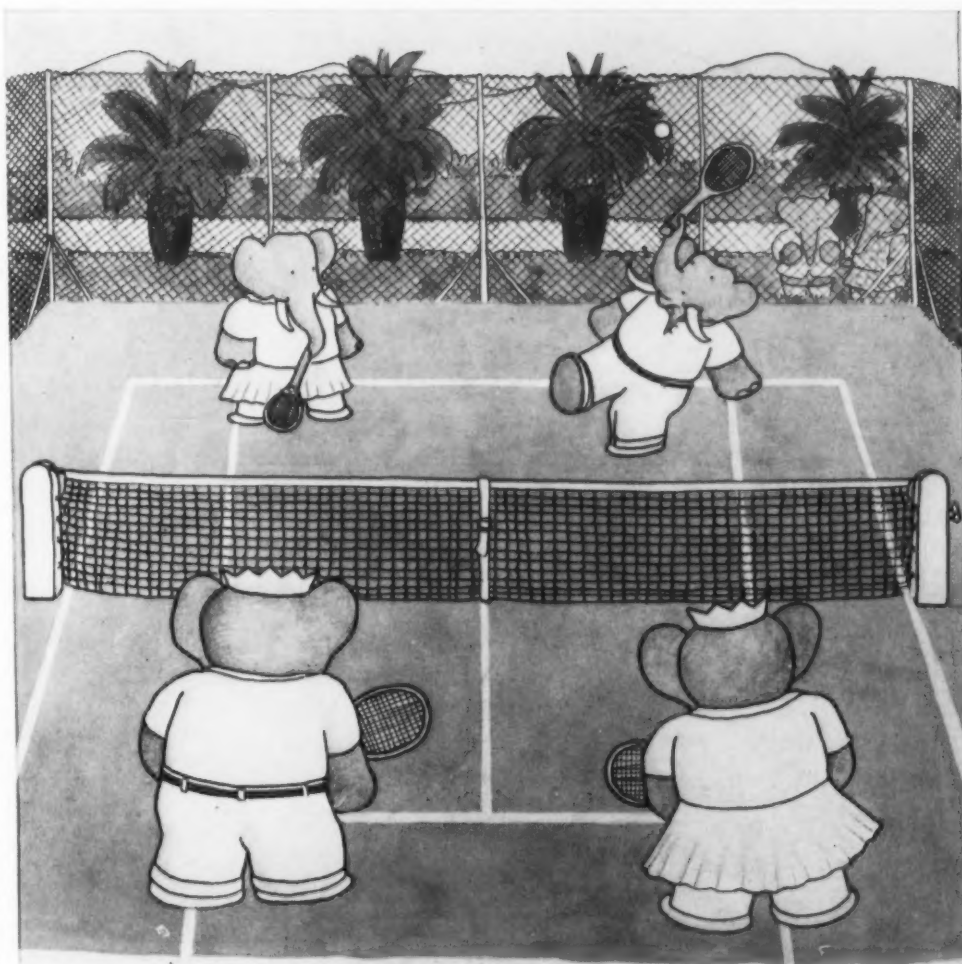
J. L.

### PASCIN'S VIRTUOSITY IN AN INTIMATE WATERCOLOR EXHIBITION

"PERSONAL NOTES" is an apt title for the exhibition of Pascin's work at the Valentine Gallery. In watercolors and drawings alike his expressive line meanders with apparently effortless ease to describe the form and suggest the soul of the women he draws. Light and graceful, there is an elusive note of sadness in these characterizations which recalls the painful, overwrought era in this country when this Bulgarian artist worked here, and during which he took his life. There is more than surface penetration in the written drawings which he produced with such fertility; there is subtlety of perception and intensity of feeling.

Among the watercolors which form about a quarter of the show, the palpitating color is lightly washed on in faint dabs seen through a blurry grey, a sort of smudge with which he models his three-dimensional figures. Humorous, cynical and highly sophisticated, a completely individual quality permeates these "Personal Notes," among which it is hard to choose one's favorites. *Transportation*, with its wonderful types in a street car, *Les Deux Amies*, with the air of intimacy in its relaxed figures of two women, *Bar Havana*, drawn with almost the cynicism of Grosz—these are only three of his characteristic works. There are fifty-four in the exhibition.

J. L.



EXHIBITED AT DURLACHER BROTHERS

"THE TENNIS GAME," DRAWN FOR THE BABAR BOOKS BY JEAN DE BRUNHOFF

### THE INSTINCTIVE ARTISTIC EXPRESSION OF DELINQUENT CHILDREN

AN EXTREMELY interesting exhibition of paintings by delinquent children is on view at the New School for Social Research. Sponsored by the Federal Art Project this group has worked with Harold Goldfinger in conjunction with a psychiatrist, and the result, in terms of artistic merit as well as educational therapy, is substantial. It is impossible to look at these paintings which have actually been a tool with which the individual has worked through his own personal difficulties, without recognizing that the release of creative energy has motivated them. Unlike the paintings by insane people which were included in the surrealist exhibition at the Museum of Modern Art, they seem in no way the outgrowth of abnormal minds, but stand on their own merits artistically. One can only wish that such spontaneous expression so firmly based on real experience were possible for all students of painting. That it has been available to even a few is evidence of the value of a Government sponsored art program, as well as of the artist's value to the community.

J. L.

### SCULPTURE BY NAT WERNER, AN ARTIST OF UNUSUAL VERSATILITY

SCULPTURE by Nat Werner at the A. C. A. Gallery is arranged so that the spectator may follow the work of the artist chronologically. He is a young man who has experimented in a dozen different materials as widely different as ebony and sandstone. But his experimenting does not stop with materials. Among the twenty-two examples on view there is a wide diversity in his treatment of a subject, with a more stylized manner predominating in the later work. The lyrical *Little Goat Sleeping* is poles asunder from *Lynching*, a bitter and dramatic indictment of this practice. *Up You Go*, the heavy thick set figure of a woman and small child, is massive in form and moving in its emotional content. *Workers' Dance Group*, which is one of the examples indicating his strongly proletarian sympathies, is also one of his best. Of pale mahogany, its polished surface contributes enormously in highlights and texture to the indomitable spirit implicit in its figures. Several figures of musicians with the rough sketches which preceded them are also shown and they round out a show of unusual strength and versatility.

J. L.

## RICHARDSON : LANDSCAPES

AT THE Schaeffer Galleries a display of panoramic landscapes of America introduces to the New York public the work of Constance Coleman Richardson, a resident of Detroit. Since 1935 this artist has been painting exclusively in oil on gesso panels. In the catalogue it is stated that she "abandoned canvas for gesso in a search for greater transparency and luminosity. The smooth, ivory-like gesso acts as a reflecting surface behind the paint, as it does in old Italian pictures or in the northern landscapists of the sixteenth and seventeenth centuries." Indeed, it is not only in technique but in style and spirit that Mrs. Richardson skips back over the researches and the inventions that have been the mainsprings of modern art since the middle of the nineteenth century, leaving no more trace of twentieth century life than of twentieth century techniques. In her paintings the artist as a personality and as an intermediary between the "real" subject and the "painted" subject is minimized to that dangerous degree that is now deemed the domain of a different art—photography.

No one can gainsay this artist's mastery of technique. The clouds, the water, the rocks and the trees, when struck with light, have the luminous qualities that are sought after; space is filled with light and air, and the bird's eye view of valleys and mountains reveals the charm of nature. But the same beauty and the same charm reappears in picture after picture with scarcely any variation of mood. At times, particularly in the paintings of four or five years ago, the restrained Romanticism of Kaspar David Friedrich, the German painter whose pictorial language is rediscovered in these landscapes, can be recognized. But, on the whole, these are a historian's paintings, excellently executed but rendered sterile by their anachronism. M. D.

## JON CORBINO, A BAROQUE MODERN

THE grand style of painting that runs the course of a tradition from the proto-Baroque through the Baroque, the Rococo and the Romantic arts of Titian, Tintoretto and El Greco, Rubens and Watteau, Géricault and Delacroix, claims Jon Corbino as the latest of its modern exponents. His canvases, both monumental and moderate in scale, are charged with heroic movement and colors that are as rich and resonant as the Venetians. Only thirty-three years old, Corbino has already become one of the foremost figures in contemporary American painting and the potential founder of a new school of Baroque-Romanticism. His genius as a draftsman and a colorist is unfolded



EXHIBITED AT THE SCHAEFFER GALLERIES

"VIEW OF CAMBRIDGE, NEW YORK": CONSTANCE COLEMAN RICHARDSON'S PANORAMA

of Mozart. With color or without, he achieves the same great effect of movement, vitality and reality transformed by the artist's quest for portentous meanings, whether he is portraying the catastrophe of man and animal caught in the power of nature or merely engaged in enjoying her benefits. His main instrument is the body whose forms, especially as they are twisted and turned with the rear view facing the spectator, convey the expression of the individual which is always subordinated to the whole. The human face rarely interests him even as much as it does in the magnificent painting, *Party Dress*, a study that has the tender melancholy of Watteau's *Gilles*.

Landscape surroundings are used as atmosphere, sky and earth merging into one another so that the line in which they meet is scarcely definable. Whereas this treatment is masterfully correlated in *Party Dress*, it is completely without integration in such of the paintings as *Butcher of Cape Ann*, where the diffused landscape in the background is dismissed as a backdrop for the foreground figures, proportionately large and obviously the primary concern of the artist. It is this union of figures and landscape, together with a tendency to crowd and confuse his composition, as in *Gloucester Fiesta*, that we hope to see resolved in future work.

The work of Kenneth Hayes Miller and his followers, springing from the same sources, can be compared with the paintings of Corbino. In the former, whatever is objective and contemporaneous—conditioned by the realities of today—becomes, in the latter, romantic, dramatic and timeless—freed from the small facts of our age, but still full of its temper. He neglects neither his environment nor the tradition of art that has been his inheritance, thus does he combine the qualities that are necessary to a great artist. M. D.



EXHIBITED AT THE MACBETH GALLERY

CORBINO'S ROMANTIC PAINTING: "PARTY DRESS"

in the paintings, drawings and studies that are now hanging in a remarkable display at the Macbeth Gallery.

Corbino looks at nothing without infusing it with drama and clothing it with volcanic life. The spirit of his paintings is vested in the bulging of muscles, the contortion of straining bodies and the welding of huge forms into a great mass of conflicting forces, pulling, pushing and moving. From the robust scenes of stampeding bulls, of floods and fiestas, to the sprightly "embarkation," he runs the gamut from the clamorous tempests of Wagner to the frolicking breezes

## QUINTANILLA DRAWINGS: FURNITURE BY AALTO

AN EXHIBITION of two-fold interest is the current one at the Museum of Modern Art which presents the  
(Continued on page 23)





EXHIBITED AT THE BROOKLYN MUSEUM  
POTTERY DOG, A TOMB FIGURE OF THE TOLTEC ERA  
(RIGHT) TWO-FACED HUAXTEC MONUMENT, CIRCA 1450

## *Earliest American: Sculpture by the Mayas in Brooklyn*

LENT BY THE NEW YORK HISTORICAL SOCIETY TO THE BROOKLYN MUSEUM



SOME remarkable examples of Huastec sculpture have recently been installed in the Brooklyn Museum where an exhibition of early Mexican art is in progress.

Particular interest attaches to two standing stone figures from the Sierra Madre region near San Vicente Tancuayalab which illustrate the Huastec cult of the apotheosis of the dead. The male figure is over five feet tall and is richly dressed, the textile designs on the skirt of his costume giving important indications of otherwise undocumented weaving-crafts. The reverse of the figure represents a skeleton with eagle's claws and headdress.

The female statue, somewhat smaller, is notable for the direct and forcible portraiture of the face. The hole in the breast probably symbolized the heart and may have been used to contain the actual heart of the living victim. Both pieces date from about 1450, a few years prior to the Conquest. With the last mentioned was found a ceremonial stone basin of remarkable beauty of design representing two entwined rattlesnakes.

Further objects from the Museum's own collection are a jade matrix boulder carved with the face of a serpent and having war symbols issuing from its mouth. A remarkable earlier piece is a fat little red pottery dog which represents the Toltec civilization. As the dog was an article of food in ancient Mexico, its origin was doubtless in a tomb where it represented food for the deceased. In its realism and vitality it rivals Egyptian animal sculptures.

(LEFT) A STATUE OF A WOMAN FROM TANCUAYALAB  
(BELOW) JADE BOULDER WITH SYMBOLIC CARVINGS

EXHIBITED AT THE BROOKLYN MUSEUM



# ART THROUGHOUT AMERICA

## LOS ANGELES: A LOAN EXHIBITION OF OLD MASTER PAINTINGS

THE Los Angeles Museum of History, Science and Art is holding an exhibition of paintings by old masters, previously shown at the San Francisco Museum of Art through the courtesy of the Schaeffer Galleries of New York. The Italian school is represented with a *Madonna and Child* by Lorenzo di Credi, the contemporary of Leonardo and pupil of Verrocchio, the *Portrait of a Knight of the Order of the Golden Fleece* by the Ferrarese Dosso Dossi, the *Portrait of a Venetian Nobleman* by Palma Vecchio, formerly in the Imperial Gallery of Vienna and the *Portrait of a Nobleman* by Tintoretto. Several notable paintings by Dutch masters are being shown, including three Rembrandts: a newly discovered *Musical Party*, one of his earliest works, which shows him in a family group as a very young man playing the harp while his father plays the cello and his sister sings; a *Laughing Self Portrait* (closely related in composition and style to a known etching of 1630) and a *Head of Christ*. There is a Frans Hals portrait and also a *Fisherman Boys* as well as a charming interior, *A Family Visit*, by Pieter de Hoogh. From the Flemish School are a portrait by Rubens and a *Madonna and Child* by Adrian Isenbrandt of Bruges while eighteenth century France and England are represented by Boucher and Lancret and portraits by Lawrence and Reynolds.

## BALTIMORE: AN ANNUAL SHOW

SOME hundred pictures are being shown in the Sixth Annual Exhibition of Maryland Artists at the Baltimore Museum of Art, forming an interesting cross-section of regional art. The method of selection was experimental: in order to avoid the usual criticism of bias, the committee was composed of two jurors chosen by museum officials: Mrs. Adelyn Breeskin of the Museum and Harold Wrenn, painter; two selected from local artists' groups: Mrs. George Boas, sculptor and Herman Maril, painter; a fifth elected by these four: Miss Eleanor Spence of Goucher College, and one member from out of town: Edward Rowan, Superintendent of the Division of Painting and Sculpture of the United States Treasury. Every type of tradition is represented in the exhibit: realism, romanticism, expressionism, surrealism, abstraction and caricature, but the most outstanding tendencies are the shift in subject matter from foreign and exotic inspiration to a closer study of the middle Atlantic scene, and the increasing originality of both subjects and composition.

Nine prizes and medals are awarded, for which members of the jury, although they were invited to exhibit, were not eligible.

## NEW YORK: A SCULPTURED REREDOS IN THE CHURCH OF THE HEAVENLY REST

A NEW sculptured reredos was unveiled on March 27th in the Church of the Heavenly Rest on upper Fifth Avenue. The general subject was proposed by Dr. Henry Darlington and the sculptor who carried it out is Earl N. Thorp. The reredos serves as a background to the altar, a decorative termination to the nave and chancel and also as a screen for a large part of the works of the organ. The lower part consists of a simple stone wall carried well up over the altar and above, growing out of this sheer solidity, a plain stone cross in the center and, still higher up around it, vertical figures surmounted by canopies of delicate tracery.

The central figure above the cross is the Risen Reigning Christ and flanking it the four Evangelists in the same order from left to right as their gospels in the New Testament. Adjacent to the cross on the gospel side is St. Peter with his key and below him the angel Gabriel; the corresponding figures on the other side being St. Paul and the archangel Michael. Growing out of the columns on either side of the cross are two worshipping figures of Man and Woman; surrounding the cross in bas-relief are the four angels from the four quarters of the earth and, at the very top of the reredos, above St. Matthew and St. John, two angels, back to back, with wings outspread, symbols of the Church of the Heavenly Rest.



LENT BY THE SCHAEFFER GALLERIES TO THE LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART  
"MADONNA AND CHILD" BY ADRIAN ISENBRANDT, EARLY SIXTEENTH CENTURY

## WASHINGTON: GLACKENS

FOLLOWING the sculpture exhibition of Anna Hyatt Huntington, the Corcoran Gallery is showing thirty-three original drawings by William J. Glackens, made for illustrations published for the most part by

Collier. William Glackens, one of the most famous pupils of the Pennsylvania Academy of the Fine Arts, member of the National Academy of Design, the Society of Illustrators and numerous other associations and recipient of many awards, is represented in practically all of the important public institutions and a large number of private collections throughout the country. His painting, *Luxembourg Gardens*, was added last spring to the Corcoran collection.

## COLORADO SPRINGS: ACTIVITIES OF THE FINE ARTS CENTER

THE Colorado Springs Fine Arts Center and Colorado College will hold a Conference on the Fine Arts for the schools, colleges and universities of the Rocky Mountain region on April 29 and 30.



The conference will center in exhibitions, classroom and studio demonstrations and discussions of the dance, drama, drawing, music and painting. In connection with the conference there will be a state exhibition of children's art sponsored by the Colorado Division of the American Association of University Women in collaboration with the Fine Arts Center and the Chappell School of Art in Denver.

Until April 15th the Center is holding an exhibition of paintings by Peppino Mangravite, to be shown later in the month at the Denver Art Museum. Paintings have been lent by the Whitney Museum of American Art and by private owners. Mangravite is at present director of the Art School of the Colorado Springs Fine Arts Center.

### MIDDLETOWN: GIFT OF RARE COLLECTION OF PRINTS TO WESLEYAN UNIVERSITY

WESLEYAN UNIVERSITY has secured one of the most comprehensive collections of prints in the world, valued at over a quarter of a million dollars, through the gift of an anonymous donor, according to an announcement made recently by George W. Davison, president of the Wesleyan Board of Trustees.

The gift includes the salary of a curator of prints, and Gustave von Groschwitz has been appointed to the post. He is a graduate of Columbia, with advanced study in art at that institution. He has had extensive experience with prints and is at present in charge of one of the Federal Government art projects, directing the work in prints and lithography in New York City. He will give a course next year at Wesleyan in prints.

Wesleyan's rare new collection is the result of thirty years of study and purchase. For the use of college students of art, it has three advantages, as

it provides a broad panorama of the entire history of graphic art from the fifteenth century to the present, gives a composite view of the rise and development of this art in each country of Europe and America and includes fine examples of creative work in all graphic form—engraving, woodcuts, etching, lithography and original drawing.

The Italian school is represented by fifteenth century prints and engravings by the great masters, Mantegna, Canaletto, and Tiepolo. In the German prints are included the work of Master ES, Schongauer, Dürer, Altdorfer, and Holbein. The Dutch prints are headed by those of Van Dyck, nearly forty etchings by Rembrandt, and an unusually large group of Rembrandt's contemporaries. Blake, Turner, Haden, Cameron, McBey, and Muirhead Bone represent English etchers and Claude, Derain, Delacroix, Daumier, Corot, Manet, Renoir, Rodin, Degas, and Gauguin the French schools. One of the outstanding features of the collection is the group of etchings, woodcuts and lithographs by Jean François Millet, the famous Barbizon painter; this is one of the most complete in the world, including many unique impressions. Among the Americans are Whistler, Pennell, and contemporary American etchers.

The collection will be available for the use of Wesleyan students and small exhibits will be sent on loan to other colleges, schools and museums.

A course of lectures will be given, based on the material of the collection and visiting lecturers already announced are John Taylor Arms, the etcher, and David Keppel, of Frederick Keppel and Co.

### KANSAS CITY: ACQUISITION OF A DUTCH SIXTEENTH CENTURY TRIPTYCH

THE William Rockhill Nelson Gallery of Art announces the acquisition of an altar triptych composed of a central panel of *The Resurrection* and two wings with donors and patron saints. It was purchased from Durlacher Brothers and comes from a German private collection.

It is of Dutch origin and seems to date from the first quarter of the sixteenth century. So far it has not been possible to attribute it definitely to a master, but it is close to the work of Cornelis Engelbrechtsz and some scholars feel that it may be an early example of Jan van Scorel. It has many of the Flemish characteristics which were common property in all the Netherlands during this period, such as the agitated draperies, the fantastic rock formations, and the mannered and attenuated figures.

The composition and drawing are most competent and several problems in foreshortening are carried off admirably. The figure of Christ, with its superb flesh tones and billowing red draperies, dominates the entire panel. The sprawling soldiers suggest the abandon of sleep and there is a naïve touch of humor in the angel who leans over and peers into the empty tomb. The heads of the two donors

have all the strength of individual portraits and with the figures of St. Andrew and the Magdalen, form solid accents to close the composition.

The color is most arresting. The landscape is developed out in full greens with ruddy brown and grey rock formations. The red of the mantle of Christ is echoed in that of St. Andrew, in the coats of the soldiers, and in the shadows of the gown of the Magdalen. The occasional groups of figures in the background are carried out in warm browns and cool mauves, a most effective combination. The soldiers and angels about the tomb

show a most advanced palette, lavenders and yellows juxtaposed, as well as reds and greens, pale and deep blues, and rich purples. The high lights of the armour and the various accessories are loaded with clear yellows which result in a brilliant scintillation.

It is the first altarpiece of this period to be included in the Gallery collection and is a most adequate representation of the last echoes of religious art in the Netherlands before the effects of the Reformation changed its course so definitely.

### CHICAGO: SOME SPECIAL EXHIBITIONS OF PRINTS AND PORTRAITS

A NUMBER of extremely interesting exhibitions have been arranged in the Print Galleries of the Art Institute and they are now open to the public. In the largest gallery of these may be found the earlier prints by Italian masters of the fifteenth and sixteenth centuries. One of the most valuable engravings in this collection is the *Battle of the Naked Men*, by Pollaiuolo (1429-1498). Others are by Mantegna and by artists of his school. An engraving of the *Entombment, with Three Birds*, is among these. The imposing sculptural quality of Michelangelo is splendidly indicated by an engraving of his magnificent *Jeremiah*.

In the next gallery have been displayed etchings from the collection of Herbert F. Perkins. Mr. Perkins, a Chicago resident who died recently, collected a number of examples of the world's most



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"ICE-GLARE," A WATERCOLOR BY CHARLES BURCHFIELD

famous etchers, and in this showing will be found work by Rembrandt, the Frenchman Lépère, the Scotsmen McBey and Muirhead Bone, the Swede Zorn, the Englishmen Griggs and Haden, and the American Whistler. An exhibition of portraits of famous artists, many of them self portraits, may be seen in a further gallery.

PITTSBURGH: A COMPREHENSIVE SHOWING  
OF THE WORK OF BURCHFIELD

CHARLES BURCHFIELD has been represented in the Carnegie Internationals since 1927, and in 1935 his painting, *Shed in the Swamp*, was awarded Second Prize. The Carnegie Institute is now presenting the most comprehensive exhibition of his work ever held, including, as it does, paintings from 1916 through 1937. It attempts to show his art clear and whole and as it developed. The evolution of the artist and his art periods, from the time he painted *The City* in 1916 until he painted *The Two Fence Posts* in 1937, may be traced in the exhibition.

Probably the earliest of the watercolors in the exhibition is *The City*, which was painted in 1916. It is interesting because of the artist's power of elimination, which almost causes the painting to lose its pictorial value. How well the same qualities of elimination and simplification have been carried on to serve the artist's purpose later may be seen in *Pussy Willows*, done in 1936. *Summer Rains* and *Setting Sun through the Catalpas* were also done in 1916. They are decorative and mark the beginnings of the artist's romanticism. *Song of the Katydid*, which was painted in 1917, is different.

The watercolor, *Three Trees and a Pool*, done in 1920, about the time that the artist admits he began to feel the great epic poetry of midwest American life, seems to bring to a close Burchfield's early decorative and romantic period. In *Wellsville, Ohio*, one is invited to look through the decorative branches of trees into a little town. This is the beginning of the realistic scenes, such as *The False Front*, *Over the Village*, *Safety Valve*, and *Winter, East Liverpool*. This period reaches its culmination in *Promenade* and *Rainy Night*.

In his latest period, as presented in the exhibition, we have such paintings as *Rock Creek Bank*, *Wire Fence in Snow*, *Red Barn*, *Locomotive Repair Shop*, *The Parade*, and *The Two Fence Posts*. In these, the control of his medium has been more sure. His technique has reached a high degree of perfection. He has avoided the danger of refining it too much. In them he keeps a more even balance between his realism and his romanticism. There is a particularly happy combination of the two elements in *Country Blacksmith Shop* and *Red Barn*, among the artist's best work.



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FINE eighteenth century French furniture, including pieces by celebrated cabinetmakers; outstanding tapestries; Oriental rugs from two well-known collections; Greek and Oriental objects of art; silver; and porcelains, the properties of Mrs. Sonia Norris of London, England, and Mrs. M. Hawley McLanahan of Philadelphia, Pa., with a small number of additions belonging to two other owners, will go on exhibition at the American Art Association-Anderson Galleries on April 2, prior to sale by auction on April 9.

In the group of fine French eighteenth century furniture is a magnificent marquetry center writing table by Pierre Migeon, about 1750, the entire body veneered in finely chosen burlwood resembling in a striking manner the celebrated example called the "Vergennes" at the Museum of the Louvre. Another fine piece, signed by Jean Baptiste Cresson, is an important Régence tapestry canapé of the mid-eighteenth century, the triple-arched back with *rocaille* shell cresting and the back and seat covered in flowered tapestry. Cresson is represented in the Musée des Arts Décoratifs by a beautiful armchair similar in style to the present canapé. Presenting a superb example of imaginative marquetry is the Louis XV *dos d'âne* marquetry secrétaire signed with impressed mark, perhaps of Marie-



NORRIS-McLANAHAN SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES  
"LA CHASSE AU FAUCON," A MID-XVI CENTURY TAPESTRY

Joseph Geoffroy, eminent cabinetmaker of the third quarter of the eighteenth century. Other Louis XV marquetry pieces in this fine group of furniture from the collection of Mrs. Norris include a handsome rosewood *poudreuse* and a graceful lady's writing table.

Very rare and exceptional among the chairs is a Louis XV walnut desk chair signed by Louis-Jacques Haimard. Also important are a pair of Louis XV walnut armchairs, about 1760, covered with silk and wool Beauvais tapestry illustrating *La Fontaine fables*, and a pair of Beauvais tapestry armchairs exhibited at the *Exposition du Meuble Français*, Paris, 1932.

*The Unicorn Purifying the Waters*, an Arras Gothic animal tapestry woven before 1477, comes from the collection of the late M. Hawley McLanahan. Also from the McLanahan collection and purchased from Georges J. Demotte, Paris, are an exceedingly fine Aubusson tapestry called *Boating*; a Brussels armorial *Summer* example, late sixteenth century; and two falconry tapestries, one a Brussels example about 1520 and the other an exceedingly important old Paris weave of the mid-sixteenth century. From Mrs. Norris' collection come an important late seventeenth century Brussels tapestry, *Les Fiançailles*, or *Venus and Adonis*, purchased at Schoenbrunn Castle, Vienna, 1919; *The Château of Chantilly*, a Beauvais example of about 1700; and a very fine Royal Aubusson mid-eighteenth century tapestry, *Rural Amusements*.

The Oriental rugs in the sale, collected by the late M. Hawley McLanahan mostly from the Quill Jones and Abdul Rahim collections, include many collectors' pieces, notably a seventeenth century Ispahan rug bearing the classic Shah Abbas motive, a sixteenth century Kouba rug, and a seventeenth century Kirmanshah rug.



Beautiful Heriz carpets and rugs, Ghiordes prayer rugs, Bijar, antique Karadagh and other rugs are also present.

Among the Greek and Oriental art objects, the Chinese ceramics make up one of the most interesting and fascinating groups with potteries from the Han, Wei, and T'ang Dynasties, many similar to examples in the George Eumorfopoulos collection, and with painted pottery figures of ferocious warriors, glazed statuettes of lady musicians and dancers, and animal statuettes. Beautiful models of T'ang horses, saddled and unsaddled, some with riders, include a very rare and exceptional painted pottery statuette of a prancing horse, the body pigmented in black and the hoofs painted red.

Other objects of importance are to be found in the seventeenth to early nineteenth century English and Continental silver; Continental porcelains; sixteenth to early nineteenth century French, Spanish, and Italian Jewels.

### *Elmhirst-Pendleton et al. Fine Furniture*

ENGLISH and French furniture and decorations including table appointments, Oriental art, tapestries, and Oriental rugs comprising property collected by Mrs. Leonard Elmhirst (formerly Mrs. Willard Straight) and now sold by order of the Westbury Holding Corporation, property of the late Mrs. F. K. Pendleton, of Mrs. Nathan Straus, a Long Island private collector, and other owners will be dispersed at public sale at the Parke-Bernet Galleries,



ELMHIRST ET AL SALE: PARKE-BERNET GALLERIES

### ENGLISH XVIII CENTURY CHIPPENDALE MAHOGANY SETTEE

Inc., on the afternoons of April 8 and 9, following exhibition daily from April 2.

Among the furniture, which comprises the bulk of the sale, the following pieces are outstanding: a Chippendale two-chair-back settee carved with Chinese fret ornament, a pair of Louis XV walnut and needlepoint armchairs by Peridiez, a William and Mary marquetry tall-case clock by Benjamin Johnson of London, a set of four Chippendale armchairs, a George I yew and elm tallboy, Heppelwhite and Sheraton wheel-back and shield-back chairs, a Louis XVI hawthorn marquetry fall-front writing cabinet, a very large George III break-front library bookcase and a set of fourteen carved and parcel-gilded walnut dining chairs in Queen Anne style. An added feature is the inclusion of the contents of a modernistic bedroom by Gilbert Rohde, comprising the furniture in gray hawthorn, carpet, window hangings, and bed fittings.

The rugs of the sale include a seven-foot fragment of an Ispahan sixteenth century carpet and a fourteen-foot Lavehr Kirman millefleurs example. Among the tapestries are a Paris pre-Gobelins example, two Louis XV Aubussons, a seventeenth century Mortlake, and a Flemish Renaissance *choufleur* specimen.

A rare old Oriental Lowestoft porcelain dinner service decorated in the *famille rose* with quaint Chinese figures and weeping willows is of note in addition to Vienna, Minton, and Wedgwood table services. Decorative European porcelains such as Staffordshire figures and Worcester vases, silver and silver-plated ware, paintings, and prints which include a brilliant impression of the famous Arlent-Edwards mezzotint of the Botticelli *Madonna* are also included, while Chinese porcelains and pottery, paintings on glass, and other objects of art add further variety to the sale.

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A REPRESENTATIVE cross section of French nineteenth century painting together with a remarkable collection of Géricault, the property of the Duc de Trevisé, a noted art connoisseur, will be dispersed at public auction at the Galerie Charpentier on May 10.

Most of these works have been in important exhibitions and no less than four of them figured in last year's great Masterpieces of French Art show. The ten drawings and eleven oils of Géricault are of a quality to rarely come on the market and include such famous works as *La Folle*, *Le Fou*, *Trois Trompettes*, *Chat Blanc* and *Le Marché aux boeufs*. Together with these is a good representation of Delacroix, Carpeaux, Chassériau, with a charming girl's portrait, and Prud'hon, the latter with famous portraits of M. Johnston and Dr. Bagoumer.

Of other schools there are paintings by Pieter de Hooch, Largillière, Jean Michelin and Ravesteyn, pastels by Nanteuil and drawings by Lagneau, Hubert Robert and Watteau. A few pieces of fine furniture and Gobelins tapestries add variety to the sale.

**WPA Political and Architectural Monuments***(Continued from page 8)*

symbolism is its most notable quality. There is also a Chaim Gross, but it is hard to find. For the rest of the exhibitors, nearly all of them are young and most of them are unknowns who are here being given the chance to fulfill the dream of every artist: the opportunity to do something big. If one believes in signs, this is an indication that their confidence and that of their sponsors has not been misplaced.

**Rowlandson: Georgian Humor***(Continued from page 10)*

—a few pen strokes to record descriptive facts, and his color—delicate washes, sometimes incredibly dainty and luminous, swept quickly over his outline—give his work truthfulness and suggest atmosphere and spaciousness. With this stock-in-trade, his sketch book, and his genius he could create an Arcadian idyl from a Cornish landscape or match on even terms with Watteau his great respect



and admiration for youthful charm, grace, beauty, and the felicities of the country. He also could and did transform from dingy streets and taverns demi-reps, rips and the pot-valiant into immense creature out of Illyria. They were at once impudent and timid, full of sardonic wit and gusty laughter, delighting in the roughest horse-play and pot-house scuffles. What other humorous artist of the eighteenth century could drive Respect and Mockery tandem with so sure a rein?

### New Exhibitions of the Week

(Continued from page 14)

furniture and architecture of the Finnish artist Alvar Aalto and the drawings of the war in Spain of Quintanilla. The catalogue to the latter exhibition includes, incidentally, an item for collectors of Hemingway.

Aalto, one of the most original designers of furniture of the past decade, has made a study of the various sitting postures and, working chiefly in plywood, has created a variety of chairs suitable for dining, reading, lounging, working and sitting in school, the theater and such. About fifty pieces of furniture, which include desks, tables and lighting fixtures, are shown. They are soundly constructed, suitable to use and the sense of style, and inexpensive—a major distinction in good modern work. Photographs of Aalto's buildings are also to be seen in the exhibition. They are of a sanatorium, a library, the architect's own house, and the Finnish Pavilion which he designed for the Paris 1937 Exposition. It is to be devoutly hoped that he will design one of the last mentioned for the New York 1939 World's Fair.

The drawings of Quintanilla are so delicate in line and sensitive to the expressiveness of movement that they create beauty out of such heart-breaking material as the Spanish Civil War, in which the artist participated until January, 1938. He wishes the drawings to be considered as objective works of art, not as partisan documents. It is astonishing to what extent it is possible even for a partisan to accept them in this light, for there is an absence of overstatement and bitterness which makes them unique among war pictures. And yet he has drawn, with extreme sensitiveness, inhabitants of small villages of Andalusia surprised by air bombers, streets, trenches and ruins in Madrid, refugees in caves at Cartagena, and prisoners of war. Something in the detached manner with which he pictures such scenes gives them a force which is beyond description. J. L.

### ROUNABOUT THE GALLERIES: SIX NEW EXHIBITIONS

**A**N EXHIBITION at the Grand Central Galleries of one hundred prints and fifty drawings by Ernest David Roth is an impressive array of the work of one of America's foremost etchers. Until recently he has been chiefly concerned with the national characteristics peculiar to the scenes of Spain, Italy and France. With a sure, selective instinct for pictorial values and superlative technical knowledge, the earlier plates are rich documentations of European scenes. Of late, New York City has furnished Roth with material for his balanced, harmonious compositions. It is interesting to compare his view of *Comagli* with its foreground of fishing boats and the little town which climbs to the foothills and beyond them the mountain ranges. His drawing of *Pier 4, the East River* senses the same dramatic values in his careful description of a tug at the wharf and the humble buildings of West Street against a background of towering sky-scrapers. Never spectacular, nor straining for effect, he handles such material with taste and imagination.

Maud Mason's paintings of flowers reveal the work of a painter whose interest in her subject is amplified by her skill as a ceramic artist. Subtle in line and color, her arrangements of flowers in vases and bowls from her own kiln, are evidence of her two-fold talent. Particularly interesting in its treatment of light is the painting of white peonies. This is an exhibition which is recommended to flower lovers.

**G**US MAGER'S exhibition at the Artist's Gallery is the first one man showing in sixteen years of the painting of this self-taught artist. Thoroughly at home in the medium of the comic strips, he is given to a serious mood in his painting of landscape. *Indian Summer* with its rusty color of foliage, road and fields is one of his best examples. Idyllic in quality *Green Pastures* is freshly and deli-

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cately set forth. Quite different, and less successful are the landscapes executed in darker pigmentation which are gloomy and dull. Three studies of *Wrestlers*, emphasizing the ugliness and grossness of the figures, are more in line with Mager's work as a comic artist, though they are not exaggerated in style. His portrait, *Young Woman*, strikes an entirely different note from any other painting in the exhibition. Here is an artist who is experimenting in several directions.

GALE GUTHRIE, a young American who has studied in Paris and exhibited abroad, is holding her first New York showing at the Newton Galleries. Almost all of her paintings are either still-lives or portrait heads of Spanish peasants. Throughout the former her special interest is in design. The earlier canvases can be detected by a manifestation of the academician's concern with different textures of the accessories which compose her arbitrary arrangements. More recently, however, probably under the inspiration of her teacher, André Lhote, Gale Guthrie has attempted to create various moods, some of the titles of which are *Autumn Sadness* and *The Sophisticate*. Although in these she has moved away from the dull greys and browns of her former work and introduced delicate colors in her palette, she fails to vary the mood in accord with the designated titles. The majority of the portraits are serious attempts to search the characters of the plain people, but only in the solid head of *The Old Man* and in the study of a *Sister at Prayer* does the artist lend vitality and sensitivity to her subjects.

GROUPS of distinctly contrasting paintings by three artists constitute the current show at the Argent Galleries. Dorothy Feigin enjoys the every-day life of the city, and she crystalizes it in such works as *"El" Station*, *River Front* and *Backyards*. These are not random scenes however, but well organized compositions in cheerful, expressive, bright color. She is at her best when she suppresses detail which tends to give her work the quality of illustration, but the panoramic view of New York which this exhibition affords has life and gaiety. Mabel Meeker Edsall concentrates upon the wide, open spaces of Arizona and other points west. Her most attractive paintings are in pastel, the simplified studies of mountains which overlap, and seem to continue in waves into infinity. Rhythmic line distinguishes her view of such a scene which she describes with vigor and authority. Clara Stroud's watercolors were painted in Florida, of which state she is a native. They vary greatly in their success, as she seems most at home within the limits of a small canvas. *Hog Creek* is appealing in color, *Reverend Robinson's* expressive of her pleasure in the picturesque quality of a small house in a leafy setting. She is less successful in her painting of the grey moss which hangs from live oaks, an eerie subject which has tripped up more than one painter.

THE paintings of John Tomlinson Baldwin, an American who has been living in Italy for the past twenty years, have been placed on view at the Marie Sterner Galleries. The artist has completely identified himself with his adopted country where he has received several ecclesiastical commissions. His portraits, *Lynba* and *Susan*, have the erect frontality and dignified impassivity frequently encountered in Renaissance paintings. On the other hand several of his landscapes borrow a sense of unreality from de Chirico's early paintings and *Ancient Tuscan Tower* has the well known "nostalgia of the infinite" produced by the familiar deep perspective, the repeated arches and the sharpened shadows. Other paintings are devoted to patterned forms, like the red roofs, the white walls and the small windows of *Houses from the Rear*, the best of the canvases because it exhibits neither the gleanings from other artists nor the objectionable sentimentality of *Sacred Maternity*, and *Fertility*, which is fatuously defined as a woman suckling a baby at each breast.

PORTRAITS of several widely differing types make up an exhibition of the work of Louise Mishell at the Barbizon-Plaza Gallery. Most effective are the drawings of Haitians in white crayon on black paper. The technique is striking and the brief, descriptive delineations are well suited to the medium. Studies of Jewish types made in Czechoslovakia are interesting, being carried out in subdued color. This cannot be said of the Yugoslavic series in which the artist has attempted color contrasts which are harsh and disagreeable. Gypsies and Aran Islanders are the subject of another group which she has studied and portrayed, but they embody only the obvious superficial aspects, and show little penetration.

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# EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Nat Werner: Sculpture	to April 11
Ackermann, 50 E. 57.	English XVIII Century Sideboards	to June 1
Alavoine, 712 Fifth.	French and Venetian Interiors	to April 15
American Place, 509 Madison.	Arthur Dove: Paintings	to May 10
Architectural League, 115 E. 40.	Children's Paintings; Sculpture	to April 10
Arden, 460 Park.	Garden Sculpture	to April 9
Argent, 42 W. 57.	Eliot O'Hara: Paintings	to April 16
Arista, 30 Lexington.	Seitz: Paintings	to April 30
Artists, 33 W. 8.	Ben Benn: Paintings	April 5-18
Art Students League, 215 W. 57.	Members: Prints	to April 12
Babcock, 38 E. 57.	XIX Century Paintings	to April 16
Barbizon-Plaza, 101 W. 58.	L. Misbell: Paintings	to April 9
Bignou, 32 E. 57.	Duffy: Paintings	to April 9
Boyer, 69 E. 57.	Contemporary American Painting	to May 1
Brooklyn Museum.	Techniques of Chinese Art	April 8-June 6
Buchholz, 3 W. 46.	Klee: Paintings	to April 23
Carstairs, 11 E. 57.	Contemporary European Paintings	to April 9
Columbia University.	Henri Chardon: Paintings	April 1-18
	Sculptors' Guild: Group Show	to April 23
Comet, 10 E. 52.	Modern Italian Paintings	to April 9
Contemporary Arts, 38 W. 57.	Group Show: Paintings	to April 9
Delphic, 44 W. 56.	Brooklyn Painters & Sculptors: Group Show	to April 10
Downtown, 113 W. 13.	Ten Paintings by Five Americans	to April 9
Durlacher, 11 E. 57.	Memorial Exhibition: Jean de Brunhoff	to April 30
Durand-Ruel, 12 E. 57.	Cézanne: Paintings	to April 19
East River, 358 E. 57.	MacIver: Paintings	to April 16
Federal, 225 W. 57.	Group Show: Sculpture	to April 16
Ferargil, 63 E. 57.	Yarrow: Paintings	to April 10
Fifteen, 37 W. 57.	Cornelia Van A. Chapin: Sculpture	April 4-16
Findlay, 8 E. 57.	Weber-Fülöp: Paintings	to April 14
French Art, 51 E. 57.	Modern French Paintings	to May 1
Freund, 50 E. 57.	Fayum Paintings	to April 15
Grand Central, 15 Vanderbilt.	Garden Sculpture; Etchings	April 5-30
Grand Central, 1 E. 51.	Mrs. Irving T. Bush: Paintings	to April 10
Grant Studios, 175 Macdougall.	Group Show: Paintings	April 4-18
Harlow, 620 Fifth.	Mary Cassatt: Watercolors	to May 1
Harriman, 63 E. 57.	Picken: Paintings	to April 16
Keppel, 71 E. 57.	Romantic Lithographs	to May 1
Kleemann, 38 E. 57.	Flower Paintings	to April 16
Knoedler, 14 E. 57.	XV and XVI Century Prints	April 4-30
Kraushaar, 730 Fifth.	Richard Lahey: Paintings	to Mar. 31
John Levy, 1 E. 57.	English XVIII Century Paintings	to April 15
Julien Levy, 15 E. 57.	Marc Perper: Paintings	to April 5
	Gabo: Constructions in Space	April 5-May 1
Lilienfeld, 21 E. 57.	Nordfeldt: Paintings	to April 16
Macbeth, 11 E. 57.	Corbino: Paintings	to April 11
Matisse, 51 E. 57.	Baltbus: Paintings	to April 16
Mercury, 4 E. 8.	Group Show: Paintings	to June 1
Metropolitan Museum of Art.	Early Pattern Books	to April 24
	Tiepolo and His Contemporaries	to April 24
Midtown, 605 Madison.	Annual Show by Members: Paintings	to April 5
Milch, 108 W. 57.	John Whorf: Paintings	April 4-23
Montross, 758 Fifth.	Jacob Belfen: Paintings	to April 19
Morgan, 106 E. 57.	Lithographs in Color	April 4-30
Morgan Library, 29 E. 36.	Manuscripts, IX to XVII Century	to April 30
Morton, 130 W. 57.	Members Group Show: Paintings	to April 9
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture	to April 17
Museum of the City of New York.	E. H. Suydam: Drawings	to April 15
Museum of Modern Art,		
14 W. 49.	Alvar Aalto: Furniture; Quintanilla: Drawings	to April 7
Neumann, 509 Madison.	Henry Billings: Paintings	April 4-23
New School, 66 W. 12.	Louis Schanker: Paintings	April 4-23
Newton, 11 E. 57.	Gale Guthrie: Paintings	to April 9
Newhouse, 5 E. 57.	Boldini: Paintings	to April 9
New York Public Library.	50 Years of Political Cartooning	to May 1
Nierendorf, 21 E. 57.	Klee; Leger; Kandinsky: Paintings	to April 30
Passedoit, 121 E. 57.	Group Show: Paintings	to April 9
Perls, 32 E. 58.	Modern Primitives of Paris: Paintings	to April 30
Rehn, 683 Fifth.	Spring Show: Paintings	to April 30
Reinhardt, 730 Fifth.	Henriette Wyeth: Paintings	to April 16
Rockefeller Center.	An American Group: Housing	April 9-May 1
Schaeffer, 61 E. 57.	Richardson: Paintings	to April 15
Jacques Seligmann, 3 E. 51.	Raeburn: Portraits	to April 16
Seligmann, Rey, 11 E. 52.	French Sporting Paintings	to April 30
Stern, 9 E. 57.	John Tomlinson Baldwin: Paintings	to April 9
Studio Guild, 730 Fifth.	Members: Paintings, Sculpture	to April 12
Sullivan, 460 Park.	Hjorth: Drawings; Brown: Paintings	to April 9
Tricker, 19 W. 57.	Robert Davidson: Sculpture	to April 9
Uptown, 249 W. End.	Members: Paintings of Flowers	April 4-20
Valentine, 16 E. 57.	Shaw: Sculpture; Pascin: Paintings	to April 9
Walker, 108 E. 57.	Aitken: Ceramics	April 4-16
H. D. Walker, 38 E. 57.	Berenice Abbott: Photographs	April 4-30
Westermann, 20 W. 48.	Masters of the XX Century	to April 30
Weyhe, 794 Lexington.	Emil Ganso: Paintings	to April 16
Whitney, 10 W. 8.	Annual Exhibition: Paintings, Sculpture	to April 10
Wildenstein, 19 E. 64.	Mané-Katz: Paintings	April 5-23
Yamanaka, 680 Fifth.	Chinese Art: Ming to Ch'ing Dynasty	to April 9

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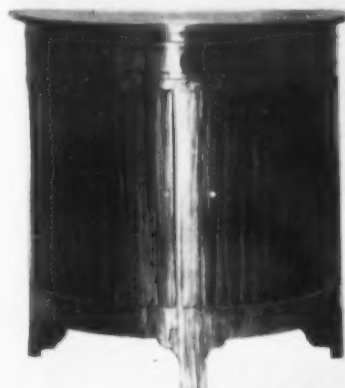
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THE FORUM OF DECORATIVE ARTS

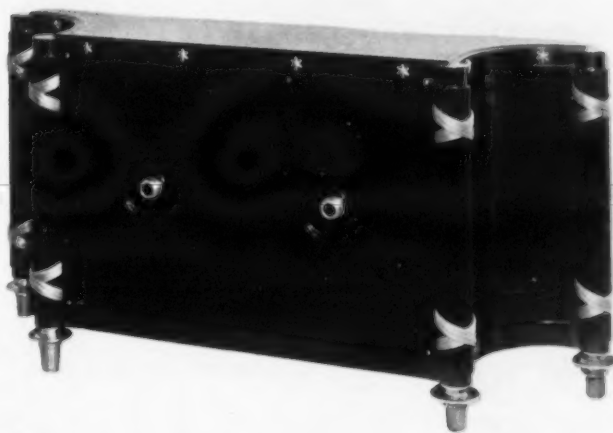
FRENCH AND ENGLISH  
CUPBOARDS  
FOR THE LIVING ROOM



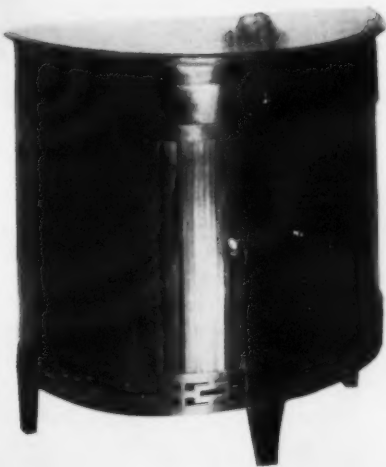
*Décor* contributes a Regency cabinet, one of a pair, painted to simulate the grain of wood. It has a marble top and doors with grills of wire.



From Elinor Merrell, this French semi-circular cupboard is of light wood and is fitted with two tambour doors and a drawer above.



Mounted with pewter feet and fitted with pewter edged shelves, this commode of black pear wood from Cosden was inspired by designs by Pierre Rousell.



The semi-circular cupboard from Benson and Glick is decorated with pierced fretwork at the bottom and has two tambour doors.

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